Art Gallery of Ontario
Extension Department

Circulating Exhibitions
Catalogue 1974–75

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Foreword

Stage I of the new Art Gallery of Ontario opens its doors to the public this September. The Education and Extension Branch now has its long awaited gallery space, and extension exhibitions may at last be seen by Torontonians and previewed by participating centres. At the same time, we hope to allow for longer term planning so that announcements of exhibitions will be available as early as possible and to establish a three-year projection for exhibitions. This advance planning will permit further involvement of exhibiting centres as well as the opportunity to evaluate particular programmes.

Several centres continue to ask for short and long term loans from the Gallery's permanent collection. Many of these centres are steadily raising their standards and expanding their building programme, therefore making it possible for the Art Gallery of Ontario to accommodate their requests.

Grants from the National Museums Policy have enabled certain centres to undertake expansion of their physical plants. Among these are St. Catharines, Chatham, Windsor, Timmins and North Bay. Additional funding also allows for extra staff to be hired, particularly in the area of extension services and related programmes. Furthermore, an advisory committee has been established on the implementation of the National Museums Policy in Ontario, and a survey is underway by the Cultural Affairs Division, Ministry of Colleges and Universities, on the realistic capital and operating needs of arts institutions in the province in anticipation of increased funding from the provincial government. New projects such as Festival Ontario have been instituted and will continue to grow and assist centres with art galleries. Additional programmes will be initiated in smaller communities lacking in physical facilities for the arts.

The Art Gallery of Ontario continues to receive very favourable opinions concerning *Artists with their Work*, and has expanded the original concept. It is hoped that communities will continue to select their own projects in order to meet their specific objectives and needs; also, that the programme will encourage local initiative among professional artists and allow various centres to act as the intermediary beween the artist and the community. In addition *Artists with their Work* is designed to introduce artists from one region of Ontario to others, so that both artist and community can benefit from the interchange.

Several new ideas are now taking practical shape under the auspices of the Art Gallery of Ontario, among them training of personnel, internship and in-service programmes; it is hoped that these will maintain and strengthen the development of professional museum staff. Various projects are also under study such as drawing up a code of museum ethics; a museum cooperative insurance fund; a programme to develop museum evaluation techniques; investigation of improved methods of disseminating information; new types of publications; the organization of a video art festival and the possibility of establishing a video art bank; a proposal to print large editions of low cost graphics; and programmes involving the interrelation of various art forms.

In 1968 the first proposal for a regional gallery concept was under discussion. Many of the early considerations, either of a financial nature or involving staff developments, are now being met. Larger facilities, expanding activities and the establishment of new centres particularly in the north, together with increased local initiative, suggest that regional development of museums should take place as early as the fall of 1975. The Art Gallery of Ontario extension programme will continue, but the servicing of smaller exhibition centres will gradually become the responsibility of the regional galleries who are more aware of these local needs.

The establishment within the Ontario Government of a cultural affairs division marks a progressive step forward. Major cultural organizations are brought together under one ministry and an Assistant Deputy Minister of Cultural Affairs has been appointed. It is to be hoped that all cultural institutions and art agencies will benefit from this increasing government support.

In conclusion, we would like to thank those people who have been closely involved in this year's extension programme – Marie Fleming, Cornell Capa, and Kim Ondaatje. We also gratefully acknowledge the generous cooperation and continuing support of the Canada Council, and the Ministry of Colleges and Universities of the Government of Ontario.

William C. Forsey
Director
Education and Extension

Extension department personnel

Director
William C. Forsey

Coordinator
Nancy Hushion

Exhibition Producer
Glenda Milrod

Exhibition Producer
Mela Constantinidi

Liaison Officer
E. Douglas Hughes

Designer
Scott Thornley

Extension Officers
Noel Saltmarche
Fergus Tomlin

Scheduling Manager
Anne Watkinson

Shipper/Receiver
Charles Simpson

Extension Secretary
Karen Goldberg

Acknowledgements

We acknowledge with thanks the artists, private collectors and various organizations and galleries contributing to our circulating exhibition programme:

Harry N. Abrams Inc., New York
George Braziller Inc., New York
Canadian Film-Makers Distribution Centre, Toronto
Canadian Society of Graphic Art
Canadian Society of Painters in Water Colour
Walter A. Carveth Ltd., Toronto
Conestoga College of Applied Arts and Technology, Kitchener

Contributors to *Chairs*

Editions du Griffon, Neuchâtel, Switzerland
Houghton Mifflin Co., Boston

Imaginary Time Productions Unlimited, Toronto
International Fund for Concerned Photography Inc., New York
Lithography Workshop, Nova Scotia College of Art and Design
McClelland and Stewart, Toronto
Ministry of Natural Resources, Historic Sites Branch, Province of Ontario
National Film Board of Canada
National Gallery of Canada
New Zealand Ministry of Foreign Affairs
Ontario Arts Council
Ontario Ministry of Community and Social Services, Sports and Recreation Bureau
Ontario Society of Artists
Open Studio, Toronto
Royal Canadian Academy
Royal Ontario Museum, Toronto
Society of Canadian Painters-Etchers and Engravers
Territorial and Social Development Branch, Department of Indian Affairs and Northern Development, Ottawa
Thames and Hudson, London, England

General information

Booking
When selecting an exhibition, please read the description carefully as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of seven exhibitions a year.

Conditions of rental
A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions, and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on *arrival* of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its *departure.* Slides or photographs may not be taken of works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario, Extension Department, as these are protected by copyright laws.

Exhibiting period
Exhibitions are offered for a three week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the previous exhibiting centre according to the Shipping Advice/Arrival in your kit, or your local express agent.

Fees
The rental fee stated in the catalogue covers all costs of organization and shipping as well as insurance in cases where loss or damage arises without fault or inattention on the part of the borrowers.

Space requirement
Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Insurance and protection
The Art Gallery of Ontario, Extension Department, limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If the Extension Department has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario, Extension Department.

Publicity
Acknowledgements to the Art Gallery of Ontario, Extension Department, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

Sale of works
Many of the works included in the Art Gallery of Ontario, Extension Department travelling exhibitions are for sale. Enquiries regarding purchase should be addressed to the Extension Department which will in turn direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

Catalogues and audio-visual material
Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Catalogues for exhibitions lent by the National Film Board may be purchased from the Still Photography Division, National Film Board, Ottawa.

Admission charges
We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping
All centres are required to obtain an Express Prepaid Shipping Contract Book from their local CN/CP agent.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario, Extension Department. This will ensure careful handling.

All shipments of exhibitions are "door to door," and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do *not* have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arangements three days prior to pick-up, and ship *prepaid* to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of each crate.

Financial assistance
Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Mr. Peeter Sepp, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

Special loans from the collection of the Art Gallery of Ontario
A number of original works are available for extended loan to major galleries in the Province of Ontario.

Please direct enquiries to the Chief Curator, Art Gallery of Ontario.

Handling of exhibits

This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Instructions for unpacking and repacking
Crates containing the works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibiting area.
Report any damaged or missing items immediately to the Art Gallery of Ontario, Extension Department (416) 863-9309.

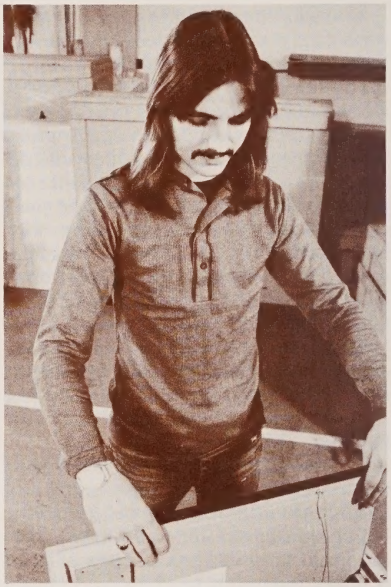
Unpacking
1. Before unpacking, leave crates closed for about 24 hours in the new environment to allow for a slow change in temperature and relative humidity.

2. Check condition of the crates and report any damage immediately.

3. Remove exhibits carefully from the crates. If packing material is used, return to the same crate. Check the items against the Crate List. This is of the utmost importance as it helps us to trace missing items. Note any damage on the Condition Report/Arrival and send a copy by return mail to the Extension Department of the Art Gallery of Ontario.

4. Stand exhibits upright on pads to prevent damage caused by slipping on smooth floors and to protect edges; do not place directly on the floor. Place exhibits against the wall, *back to back, face to face,* using corrugated cardboard as dividers. *Never carry more than one work of art or unit at a time.* Ensure that there is no pressure directly on the surface.

5. Whenever perspex is used, special instructions for cleaning are affixed to the back of the work.



Place exhibits against the wall, back to back, face to face, using corrugated cardboard as dividers, placed upright on pads.

Repacking

1. Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario, Extension Department, and to the next exhibiting centre.

2. Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.

3. Repack exhibits in the order indicated on the Crate List, *back to back, face to face.* Never send a damaged work to the next exhibitor.

4. Remove the old address label and make certain the new address label is attached to the crate label.

Artists with their work

Through this project the Art Gallery of Ontario hopes to encourage the exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

Ceramics, graphics, multi-media, painting, drawing, photography, sculpture and textiles

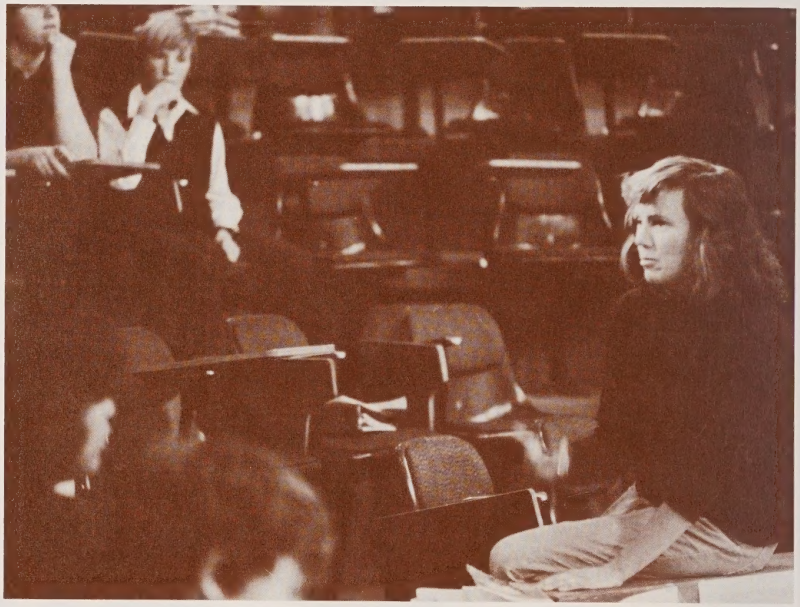
Kim Ondaatje

The Art Gallery of Ontario is pleased to present this exciting art project to the exhibiting centres of Ontario.

A selection of artists practising a variety of disciplines have agreed to participate. Upon your request they will come to your community for periods from one day to one week to animate an exhibition of their work which you have selected. The exhibition can remain in the community from one to three weeks.

The exhibition itself will vary according to your exhibit area and your budget. The installation and dismantling of the exhibition is to be supervised by the artist.

The form and content of the programme will be unique; designed for *your* community's needs resulting from discussion between the artist and yourself. For further information on the artists, the works available and proposed programmes, call or write the Extension Department, Art Gallery of Ontario.



Shirley Clemmer

Thomas and Martha Henrickson

Participating artists include:

Ceramics
Robert Bozak, Robert Held

Graphics
David Blackwood, Vera Frenkel, Kim Ondaatje, Charles Pachter

Multi-Media
Awakenings 1, 2, 3, 4 . . .
Slides, Photographs, Films, Tapes
Thomas and Martha Henrickson

Painting and Drawing
Michael Bidner, John Gould, Margaret Hathaway, Tom Hodgson, Rita Letendre, Kim Ondaatje, Charles Pachter, William Ronald, Lillian Sarafinchan, Dan Solomon

Photography
Neil Newton, Robert van der Hilst

Sculpture
Ziggy Blazeje, Kosso Eloul, Augustin Filipovic, Martin Hirschberg, Stephen Hogbin, John MacGregor, Robin MacKenzie, Norman White

Textile
Isolde Broedermann, Shirley Clemmer, William Hodge, Marlene Honsa, Joyce Lehto, Janice Rigby, Hilde Schreier

After selecting the artist and planning the programme of your choice, please complete the Agreement Form at the back of this catalogue and mail it to the Extension Department, Art Gallery of Ontario.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the artists.

Financial responsibilities:
The Exhibiting Centre will undertake the following:
1. Accommodation and living expenses for the artist up to approximately $35.00 a day.

2. Insurance premium for the artist's works (range $50.00 to $125.00 dependent on the nature of the exhibition and the exhibiting centre).

The Art Gallery of Ontario will pay all transportation costs, for both the artist and the exhibition, and an honorarium to the participating artist.

Film

A new and increased awareness of film is spreading rapidly within this country. Young people in particular are anxious to experience both the variety and the quality of the films being created in Canada, whether documentary, fiction or animation.

This project offers an opportunity to gain some insight into the approaches and creative processes of a number of Canadian filmmakers. You may select your own programme – the filmmakers and their films are available for an evening session, a day long conference or a weekend workshop. For information on available films, contact the Art Gallery of Ontario, Extension Department.

Participating filmmakers include:
Jim Anderson
David Cronenberg
Michael Hirsch
Keith Lock
Clarke Mackey
Morley Markson
Michael Ondaatje
David Rimmer
Peter Rowe
Michael Snow
Joyce Wieland

After selecting the filmmaker and planning the programme of your choice, please complete the Agreement Form attached at the back of this catalogue and mail it to the Extension Department, Art Gallery of Ontario.

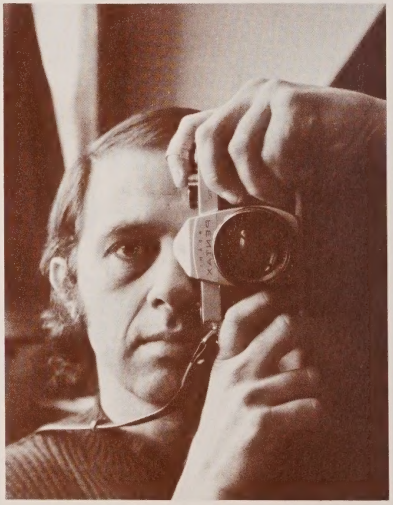
The community is responsible for providing suitable film screening facilities and a trained projectionist.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Canadian Film-Makers Distribution Centre and the filmmakers.

Financial responsibilities
The Exhibiting Centre will undertake the following:
Accommodation and living expenses for the filmmaker up to approximately $35.00 a day.

The Art Gallery of Ontario will pay all transportation costs and film rental, and an honorarium to the filmmaker.

Michael Snow's camera activating machine, 1970
Morley Markson



The art student

Art Trek
Batik, paintings, prints and drawings

Artist unknown
Untitled
Water colour

Artist unknown
Untitled
Water colour

Art Trek, adopting a very broad definition of the visual arts, involved over sixty Ontario communities in a variety of exciting art media; drawing and painting, sculpture, batik and tie-dying, lino, wood-block and silk-screen printing, and off-loom weaving.

Six teams, each consisting of two young artists, toured Ontario in vans containing art materials and equipment, bringing free workshops to all interested participants, from age 8 to 80. Local artists were encouraged to participate in the day or evening sessions, to bring whatever they were working on and to discuss any problems they encountered in their chosen medium. The works were selected from over one thousand submitted at the end of the workshops and are representative of all the communities visited. A selection of these comprises this exhibition.

Organized under the co-sponsorship of the Ontario Ministry of Community and Social Services, Sports and Recreation Branch and the Ontario Society of Artists.

Space:
50 framed works
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$50.00

Students Behind the Camera

Kathy Williams
Pastoral
Photograph

This exhibition includes sixty of the most outstanding photographs of the national photographic exhibition *Students Behind the Camera,* organized by the Photography Department of Conestoga College of Applied Arts and Technology. Eighteen universities and colleges of Applied Arts and Technology across Canada participated in this unique exhibition reflecting what has been achieved in photographic education today.

A total of three hundred and forty-seven entries were submitted; one hundred and fifty-nine were accepted for submission to a jury consisting of Lorraine Monk, National Film Board; Mike Hanlon, *Canadian Magazine;* John Richmond, Michael Semak and Horst Ehricht.

This exhibition expresses the visual awareness of students of photography from coast to coast.

Lent by the Photography Programme, Communications and Design Division, Conestoga College of Applied Arts and Technology, Kitchener, Ontario.

Space:
175 running feet
60 framed photographs, black and white and colour

Weight:
4 crates
150 lbs. each

Fee:
$35.00

Dave Garnet
Curves
Photograph

Canadiana

Niagara Falls

Major Henry Davis
Horseshoe Falls near South West Edge near the Table Rock
Chromolithograph
Collection: Royal Ontario Museum, Canadiana Department

The inspirational force of nature and natural phenomenon has never been more strongly felt than by the artists who painted the landscape of the North American continent. The highest point of dramatic impact in Upper Canada, which must have been sketched by every artist who saw it, was the waterfall of Niagara. From the earliest days of exploration and travel this 'awesome downfall' was recorded by pen and pencil sketches, water colour sketches and, ultimately, on film. In spite of the terror and reverence which the falls inspired, many of these early pictures show a certain *insouciance;* viewers climb the rock cliffs in the spray of the cascade, small boats are rowed perilously close to the deluge – and even underneath the falls, people view the spruce-green curtain with excited curiosity.

This exhibition of prints from the collection of the Canadiana Department of the Royal Ontario Museum shows some of the more unusual views of Niagara as depicted over the last two centuries; included are panels of photographs, facsimiles, text, and documentation on the falls, the tourists and the stunters.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Canadiana Department of the Royal Ontario Museum, Toronto.

Space:
15 framed prints
5 panels of facsimiles, photographs and text
130 running feet

Weight:
3 crates
150 lbs. each

Fee:
$30.00

Design

Symbols and Signs through the Ages: A Selection

Installation:
Tom Thomson Memorial Gallery and
Museum of Fine Art, Owen Sound

"A sign is a substitute for, or representation of the real thing, while a symbol carries a wider meaning and expresses a psychic fact which cannot be formulated more exactly. . . . The history of symbolism shows that everything can assume symbolic significance: natural objects, such as stones, plants, animals, man, mountains, valleys, sun and moon, wind, water and fire, or man-made things such as houses, boats or cars, or even abstract forms, like numbers, or the triangle, the square and the circle. In fact the whole cosmos is a potential symbol." Carl Jung

The signs we see every day in our lives have their roots in the symbolic shapes and forms used in the past. Unconsciously or consciously we are affected daily by man's ingenuity in creating images for the signs in our community – for periodicals, television and films, as well as other forms of communication; for streets and highways; for war and peace; for commerce and science, or for personal and political identification.

The exhibition is loosely divided into five themes: Man and Religion, Man and Science, Man and Identification, Man and Communication, and Man in the Community. The display is composed of actual objects, facsimilies and photographs, and includes cattlebrands and crests, insignia and flags, potters' and printers' marks as part of a presentation of the symbols that are and were part of our daily existence. Included is a slide presentation which shows some of the earliest symbols known to man, symbols of the eighteenth and nineteenth centuries, as well as contemporary signs, and symbols in religious art.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
48 panels 3 x 3 ft.
Lead panel 3 x 3 ft.
12 flags, 10 traffic signs
Slide presentation
200 running feet

Weight:
5 crates
200 lbs. each

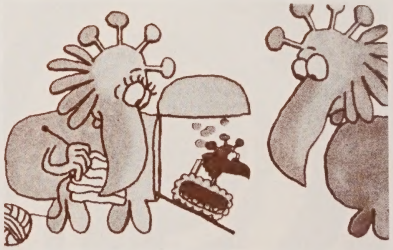
Fee:
$150.00

Multi-media

The Animated Film

Grant Munro and Ron Tunis
Still photograph from "Animal Movie"

Mike Mills
Still photograph from "Evolution"



This exhibition is presented as a tribute to the Canadian film animators who have won international acclaim and to Norman McLaren whose contribution to the animated film is inestimable. It consists of original drawings and designs selected and arranged to show the process of animation and a variety of the techniques used, including cel animation, cut-out, sand and paper animation.

Original drawings, explanatory material, photostats of film sequences and story-boards are mounted on panels.

Represented in this comprehensive survey are: Norman McLaren, Colin Low, Wolf Koenig, René Jodoin, Bernard Longpré, Pierre Hébert, Arthur Lipsett, Kaj Pindal, Ryan Larkin, Robert Verrall, Grant Munro, Mike Mills, Gerald Budner, Caroline Leaf and several storyboards by Don Arioli.

Three one-hour reels of film relevant to the exhibition are supplied, including: "The Animal Movie," "The House that Jack Built," "Pas de Deux," "Walking," "What on Earth," "Blinkety Blank," "Alphabet," "Hot Stuff," "Evolution," "The Owl and the Goose," and "Paul Kane Goes West."

Organized and designed from the collection of the National Film Board of Canada.

Space:
88 panels 2 x 2 ft. (in units of four) which can be displayed in either two- or three-dimensional form
250 running feet

Weight:
4 crates (10 ft. long)
300 lbs. each

Special requirements:
16 mm film projector

Fee:
$175.00

Chairs

Shane Davis
Copy of Rietveld Chair

This exhibition depends on the active participation of the exhibiting centres. As soon as the concept of the exhibition is accepted, each centre will be expected to sensitize itself to the idea of chairs and chairiness . . . functional, decorative, status symbol chairs; barber, beauty parlour, dentist or wheelchairs, and any others of nondescript origin. Each centre should search its own region for a variety of chairs, as well as anything that relates to chairs beyond the actual object, such as film (Norman McLaren's National Film Board film "A Chairy Tale"), theatre, literature, prints, paintings, sculpture or whatever is found to be of interest. This selection should not be an historical survey of the chair, but rather an imaginative exhibition expressing the various ways people have found (and find) to seat themselves throughout time (a rock may well have been the first chair). When the material has been selected by the exhibiting centre, it will then be supplemented by the basic exhibition offered by the Art Gallery of Ontario. The result will be different in each region reflecting the exhibition concept as expressed by the community.

The basic exhibition offered by the Art Gallery of Ontario will contain a small selection of chairs, also paintings, prints and sculpture showing the way artists have incorporated the idea of chairs into their work. It will include works by Les Levine, Kim Ondaatje, John MacGregor, Andy Warhol and others, as well as slides and relevant text.

Catalogues available.

Organized by the Curatorial Department of the Art Gallery of Ontario.

Space:
for basic exhibition organized by the Art Gallery of Ontario:
150 running feet
1,200 square feet

for collection selected by the exhibiting centre: depends upon material selected

The exhibition will be delivered by truck.

Fee:
$250.00

Multiple Art:
Banners, posters, prints
and sculpture

Left: Robert Venor
Sugar Plum Fairy, 1972
Banner: 75 x 41 in.

Right: Shirley Raphael
Rainbow, 1972
Banner: 110 x 42 in.

A work of art produced in editions is often called a multiple. The resistance to the "multiplication" of works of art seems to originate with the perpetuation of the concept of the artist as an individual producing unique works in the seclusion of his studio, totally detached from the community. In our century, many artists have challenged this concept, to end the cult of the unique. Utilization of new processes and materials is evolving towards a creative exploration of the implication of multiples and their potential in making works of art available to everyone.

Today, just a few years after the first edition of multiples in 1959, banners, prints, posters and sculpture are being produced in editions of thousands in response to an increasing demand, relative to the needs and capacities of our time.

This exhibition gives the centre an opportunity to install a variety of media.

Represented are Canadian, British, French and American artists, including sculpture by Boto, Vardanega, Robyn Denny, Ray Speirs; prints by Claisse, Alan Davie, Cruz Diez, Le Parc, Colin Self, Yvaral, Rita Letendre, Kim Odaatje, Jacques Schyrgens; posters by Jim Dine, Allen Jones, Paolozzi, Vasarely, and banners by Shirley Raphael and Robert Venor.

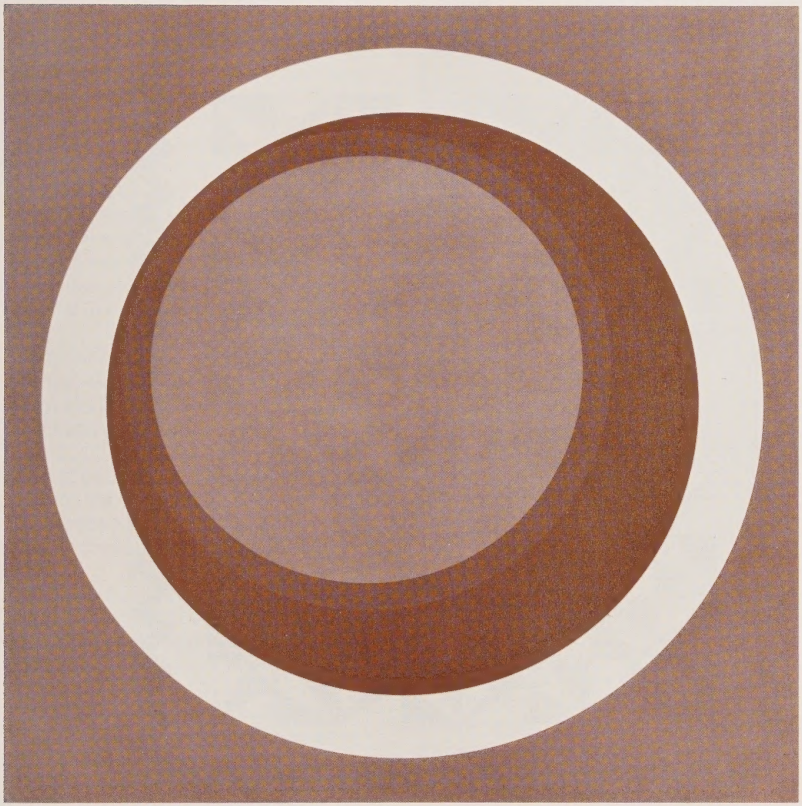
Organized by the Extension Department of the Art Gallery of Ontario.

Space:
150 running feet
6 banners, 8 posters, 12 prints and
8 sculptures

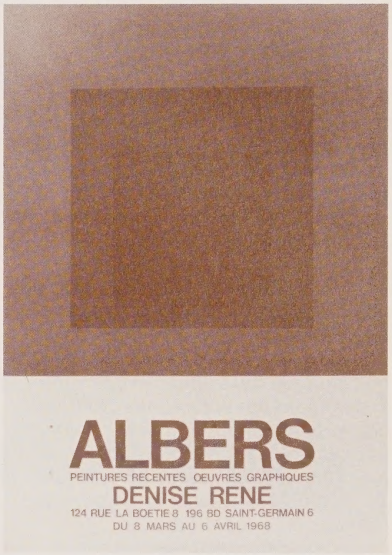
Weight:
5 crates
150 lbs. each

Fee:
$75.00

Claisse
Circle #3
Serigraph: 27 x 27 in.
edition of 200



Albers
Untitled
Silk-screen poster: 29½ x 40 in.
edition of 300


ALBERS
PEINTURES RECENTES ŒUVRES GRAPHIQUES
DENISE RENE
124 RUE LA BOETIE 8 196 BD SAINT-GERMAIN 6
DU 8 MARS AU 6 AVRIL 1968

Raymond Spiers
Untitled (Module No. 4)
Extruded, aluminum, cut and assembled
Unlimited edition
Collection: Artario

Patchwork Quilts

Marg MacLean, Kingston
Top and quilting
Crossed Canoes
Patchwork quilt

For many centuries women artists have been working on patchwork quilts. Perhaps the reason they have not yet fully been recognized is that they have worked anonymously with needle and thread instead of more accepted materials. Just as the materials and intentions of contemporary painters have changed, so have the materials and intentions of those producing quilts. Over a hundred years ago our pioneer ancestors made quilts from pieces cut from old clothing, even home spun materials, and the quilting was often intricate. Today, most quilts are made out of new materials, and the emphasis is on colour and patterns and the quilting itself has been greatly simplified.

It is hoped this presentation, with its accompanying film, will convey something of the joy experienced in the making of quilts and possibly inspire some to take up the art and even create new patterns and designs.

The exhibition includes a 15 minute, 16 mm colour film, a slide presentation and an illustrated catalogue with reproductions in colour and black and white by the Agnes Etherington Art Centre, Kingston, for a circulating exhibition of quilts from Eastern Ontario in cooperation with Kim Ondaatje.

Recommended for adult audiences as well as student presentations.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with Kim Ondaatje.

Space:
space required for four quilts,
size approximately 5 ft. x 6 ft.
slide and film presentation

Special requirements:
16 mm film projector
slide projector

Fee:
$25.00 for a one day appearance
$50.00 for a two day appearance

Videoscape

Marien Lewis
Dance Soap, 1973
Photo: David Hlynski

For the fall of 1974, the Art Gallery of Ontario in cooperation with Trinity Square Video is planning an extended series of programmes investigating a broad range of visual and artistic experience in video. *Videoscape* plans to exhibit a complete range of Canadian work – with Halifax, Montreal, Toronto and area, and the west coast included – and a sampling of important American material. It will give an inclusive survey of the medium, focusing primarily on video art rather than video about art, and will involve material in three broad categories:

Performance video –
in which video is a carrier or medium, recording the artist's performance as the tape's major content.

Conceptual video –
in which the characteristics of the medium itself are used to present an experience of altered perspective or perception.

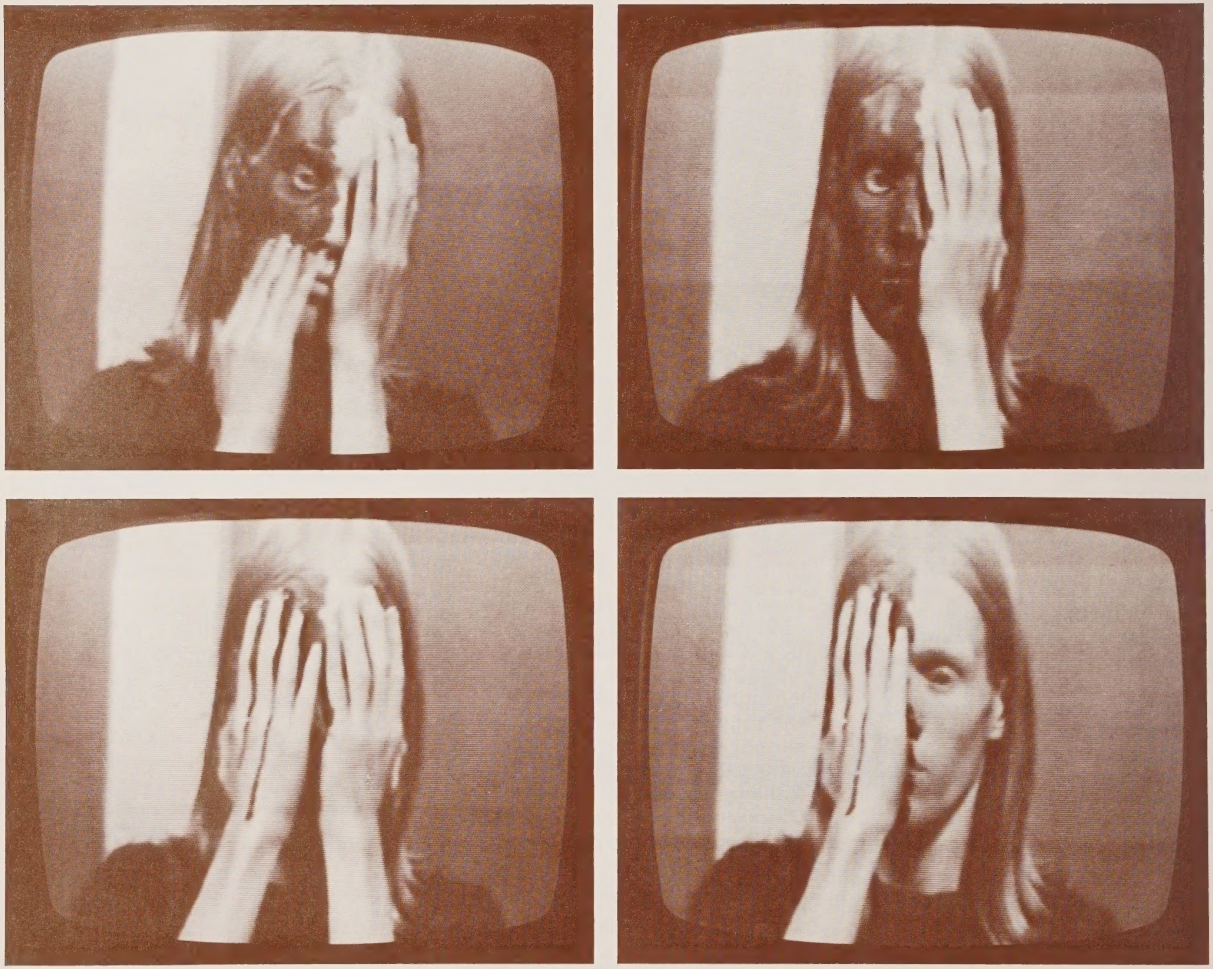
Synaesthetic video –
which is characterized visually by manipulation of images, feedbacks or video scan.

A number of artists have contributed to the scope and structure of *Videoscape*, making it from the beginning an exhibition oriented from the video artists' own point of view. From the projected total of fifteen hours of collected and exhibited videotape, a three-hour selection of representative material is offered for travelling purposes. Complete programme notes accompany the exhibition.

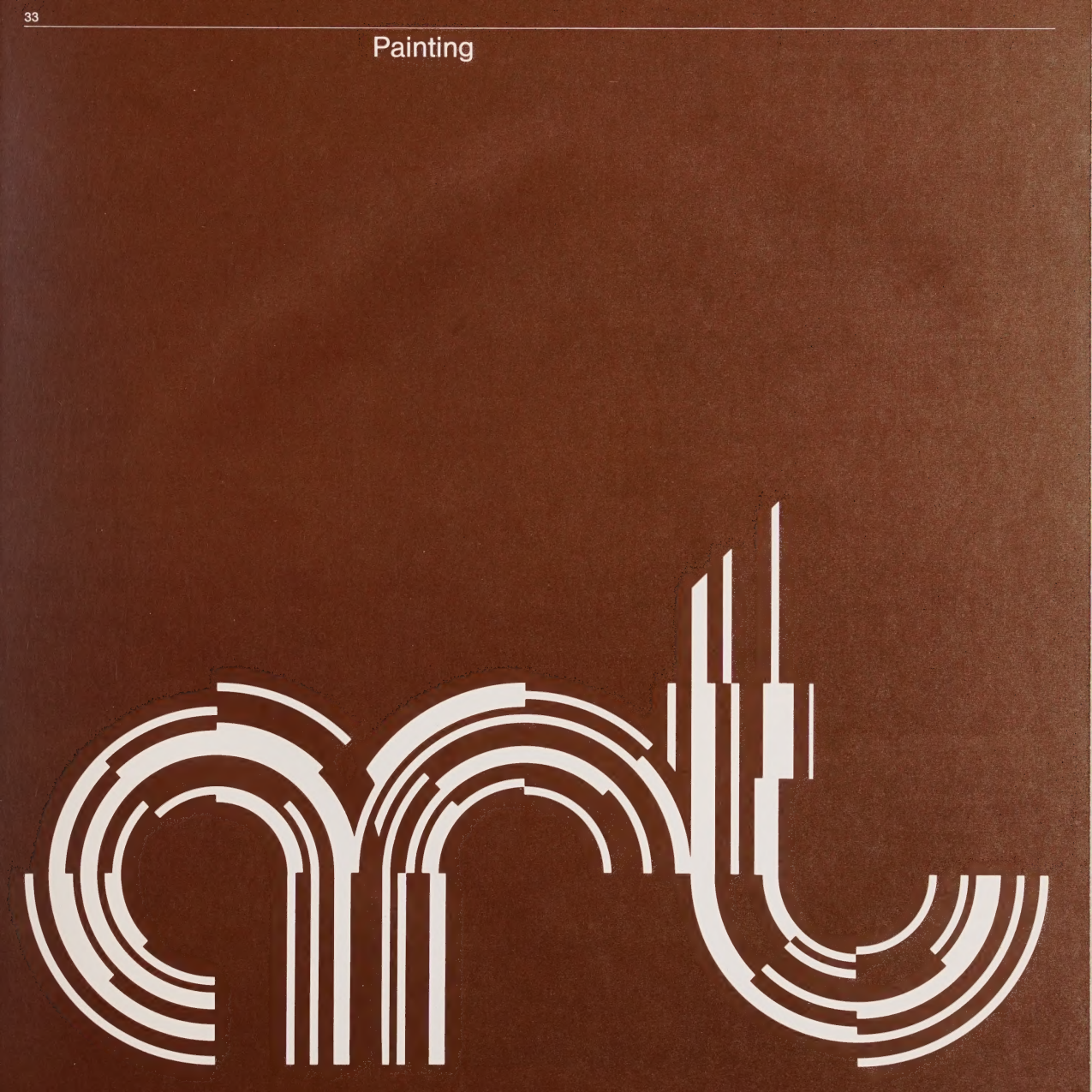
All videotape will be in ¾" cassette format; technical help and short-term loans of equipment for this programme are available at no charge from the Ontario Educational Communications Authority (contact: Mr Don Kelly, Utilization and Project Material, OECA, 2180 Yonge Street, Toronto M4S 2C1, phone (416) 487-1371), and should be booked as far in advance as possible.

Note: This exhibition is available for rental only after January 1, 1975; fee is to be determined. For further details and listings of artists included, contact the Extension Department, Art Gallery of Ontario.

Stephen Cruise
Cover, 1971



Painting



The Charles S. Band Memorial Exhibition of Canadian Paintings and Sculpture

Louis Archambault
Vence
Bronze: 27 in.
Collection: Art Gallery of Ontario

The nineteen works in this exhibition are a recent bequest of the late Charles S. Band, twice president of the Art Gallery of Ontario. Included in the collection are works of art from the Group of Seven to Paul-Emile Borduas.

Among the best known canvases are Lawren Harris's *Lake Superior* with its symbolic frozen landscape; Arthur Lismer's *Pine Wreckage, McGregor Bay* with the impetuous fluid motion of its northern lake; and F. H. Varley's *The Cloud, Red Mountain* – a dreamy, romantic image of a mountain in British Columbia.

Charles S. Band was an individual who expressed a wide-ranging taste in his collection. After acquiring many paintings by the Group of Seven he became interested in the work of M. Emily Carr and purchased several of her works, including the great *Indian Church* with its cubistic structure and intuitive understanding of the 'heart of the wilderness.' He also admired Borduas, the French-Canadian abstract artist, and was one of the first collectors to acquire his work, which in this exhibition, ranges from the early *La Femme aux Bijoux* (1945) to *Black and White Composition* (1956). In one, the work is figurative, aggressive and powerful; in the other, the composition is completely abstract – yet both express something inherently Canadian. Other artists represented in this fine collection are: Louis Archambault, B. C. Binning, A. Y. Jackson, J. E. H. MacDonald and Jock Macdonald.

B. C. Binning
The White Ship
Oil on beaver board: 47⅝ x 32 in.
Collection: Art Gallery of Ontario

Organized by the Curatorial Department from the collection of the Art Gallery of Ontario.

Space:
17 paintings
2 sculptures
200 running feet

Weight:
7 crates
100 lbs. each

Fee:
The exhibiting centre will be required to pay the cost of transportation and insurance only.

The exhibition will be delivered by truck and installed by the Extension Officer.

Celebrate the Sun
A Heritage of Festivals
from Many Lands

Artist age 11 from The Republic of China
The New Year
Water colour
Collection: Betty Nickerson, Montreal

Celebration is the joy of time passing. All people create festivals and ceremonies to observe moments when one order ends and another begins. The great traditional holidays mark seasonal changes in the life of agricultural people, and most can be traced back to the yearly cycle of the sun.

The paintings in this exhibition are by young artists ranging in age from six to sixteen, representing thirty-two countries including Canada, China, France, Ghana, Germany, India, Israel, Japan, Nigeria, the U.S.S.R. and the United Kingdom. They show the world at its gayest and most joyful, and invite us in imagination to share the dancing, music, fireworks and festivities. Some of the celebrations are strange and exotic, some are so familiar that the painting could have been created at home, but each is a young person's interpretation of what he has experienced.

Portrayed are the great festivals of the seasons known to us: Easter, Thanksgiving, Christmas and New Year, as well as the Holi and the Kalpa Vruksha of India, the Tango-No-Sekku and the Gion Festivals of Japan, the Muharram of the United Arab Republic, the Posadas of Mexico, and the Simhat Torah of Israel. There are processions, parades and dances, the marriage ceremony and the maypole dance, as well as the festivities of Mardi Gras and the Birthday of the Moon.

The text included in the exhibition is from the book *Celebrate the Sun* (published by McClelland and Stewart, Toronto). All the paintings are from the collection of Betty Nickerson, author and sociologist.

Organized by the Extension Department of the Art Gallery of Ontario, in cooperation with Betty Nickerson and McClelland and Stewart, Toronto.

Limited Booking:
This exhibition is limited to one month's travel in the spring and two months' in the fall. Therefore it will be offered for booking over the next several years.

Space:
60 original paintings on 25 panels
40 x 60 in.
250 running feet

Weight:
4 crates
250 lbs. each

Fee:
$100.00

John Meredith: 15 years

John Meredith
Seeker (triptych)
Oil on canvas: 70 x 144¼ in. overall
Collection: Art Gallery of Ontario

"It is my intention, through the medium of paint, to express and portray, give substance to, the subconscious reactions to form, beauty, power, etc., as they relate to myself and as they react upon and affect me emotionally." August, 1967.

John Meredith, Canadian painter born in Fergus in 1933, has stubbornly resisted the clichés of current styles. The above statement, made in 1967, emphasizes his commitment to the personal vision and uncompromising honesty which have suggested the comparison to "Canada's first maverick painter," Emily Carr.

This exhibition shows the steady development of his work over the past fifteen years. It chronicles a concern with formal painting problems and makes evident the rich and various imagery of a fertile mind. Included are early "stripe" works, totemic ones with primitive power of "presences," and the recent highly-charged expansive paintings, broadly slashed with black. Complementing these are studies in coloured inks as well as black ink drawings. Manifest in all is a pictorial exuberance of colour and line that converts his space into a complex, and often ambiguous, experience.

The majority of works will be on loan from collections, private and public. Many of them will thus be seen together for the first time in this exhibition.

Catalogue and poster available.

Consultant: Marie Fleming

Space:
22 paintings
12 works in black and coloured inks
250 running feet

This exhibition will be delivered by truck and installed by the Extension Officer.

Fee:
$500.00

OSA Members
Ontario Society of Artists

Kathleen Johnson
Flight into Summer
Acrylic: 34¼ x 34 in.

This exhibition is a collection of twenty-four paintings by members of the Ontario Society of Artists.

Over the past one hundred years, this Society, founded in 1872, has played an important role in the development of a distinctly Canadian expression in art, and has actively promoted exhibitions of original work throughout the Province of Ontario.

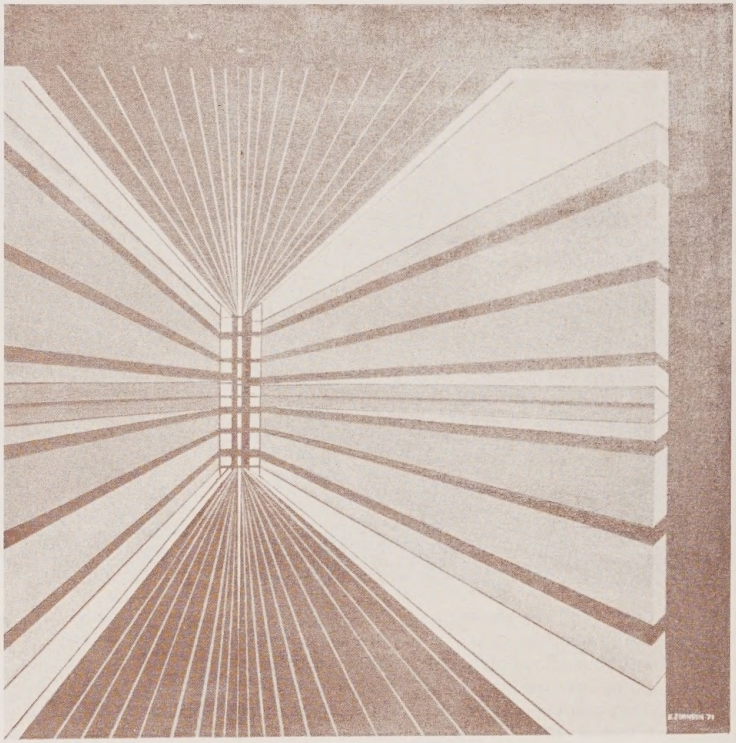
A wide range of subject and technique is represented in this selection: landscape, figure, still-life and non-figurative. All these paintings are recent works by members and the exhibition offers an opportunity to see how the artists approach diverse subjects in a variety of ways.

Lent by the Ontario Society of Artists.

Space:
24 framed paintings
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$75.00



Painters in Water Colour
Canadian Society of Painters in Water Colour

Julius Griffith
The Love Seat
Water Colour: 17¾ x 23¾ in.

The Canadian Society of Painters in Water Colour was founded over four decades ago for the practice and encouragement of painting in water colour. The founding members were individuals who believed that Canadian artists could express themselves through the delicate and subtle medium of water colour. They believed that the Society would become truly national in its membership and be beneficial in stimulating the creative energies of the yet unknown artists working in this medium. Over the years all these aims have been achieved and the Society now holds an annual exhibition of works by artists from coast to coast, encouraging the participation of younger artists.

In recent years the discovery of new media influenced water colour painting, and what now constitutes a 'water colour' has changed with the changing times. Some artists use gouache or opaque colour, chalks, pastels, wax, inks, acrylics and even collage, combined with water colour.

This exhibition is a collection of twenty-four paintings selected from the work of the members of the Canadian Society of Painters in Water Colour, giving an indication of the wide range of techniques used in the painting of a water colour.

Lent by the Canadian Society of Painters in Water Colour.

Space:
24 framed paintings
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$75.00

The Park:
Water colours by John Bennett

John Bennett
The Park in January
Water colour

The sparkle and brilliance of water colours come from the source of light which is the whiteness of the paper itself. Speed is essential to capture the excitement of the moment. In this selection of water colours by John Bennett, he reveals his very personal vision by capturing the beauty and simplicity of the park landscape.

The pictures were painted out of doors in Etienne Brulé Park, situated on the banks of the Humber River in Toronto. The artist's studio faces the park which inspired these studies of light and atmosphere in all seasons. They are a spontaneous expression of the artist's concept through his love of the medium.

Lent by the artist.

Space:
16 framed water colours
100 running feet

Weight:
3 crates
150 lbs. each

Fee:
$60.00

Photographs

Canada:
An exhibition of colour photography

Lutz Dille
Wedding Procession, Glace Bay, Cape Breton Island, Nova Scotia
Photograph

This exhibition of colour photographs and poetry eloquently expresses the face of Canada with its fresh and evocative images. There are twenty-four English and French poems selected to complement the photography. This interrelation of photography and poetry illustrates an impressionistic portrait of the land and its inhabitants: a rich view of the many moods of Canada from coast to coast.

Included in the exhibition are photographs by Kenneth C. Alexander, John de Visser, Lutz Dille, Ted Grant, Bruce Littlejohn, Richard Vroom, and poetry by F. R. Scott, E. J. Pratt, Robert Choquette and Anne Hébert.

Lent by the National Film Board, Still Photography Division, Ottawa.

Space:
54 colour photographs,
French and English poems in
67 frames
16 x 20 in. and 20 x 24 in.
150 running feet

Weight:
8 fibreglass cases
50 lbs. each

Fee:
$35.00

The Concerned Photographer

Photography is perhaps one of the most vital, effective and personal means of communication between people and between nations. This exhibition presents the work of five concerned photographers, four of whom died while on assignment recording moments in history: Werner Bischof, Robert Capa, Leonard Freed, David Seymour and Dan Weiner.

The element which binds these photographers together is the deep personal commitment they each brought to their images. For all of them the camera was not merely a recording device, but an instrument for expressing their very real concern for the people and events of their times. They were not dispassionate observers; they all made strong statements about what they saw and experienced, be it the faces of war or the cool beauty of a snowy day in Japan. The period covered in this exhibition is from 1933 to the present. Biographies and the photographer's comments on each photograph are presented as part of the exhibition.

There are many concerned photographers in Canada and it is suggested that each centre design a section in this exhibition to feature photographers from their community who have approached their work with a similar concern.

Organized by the Extension Department of the Art Gallery of Ontario, in cooperation with the International Fund for Concerned Photography Inc., New York.

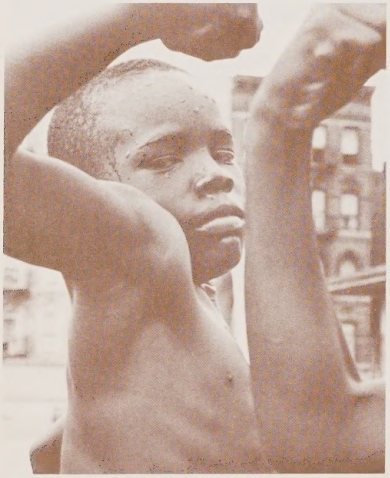
Consultant: Cornell Capa

Werner Bischof
Japan, 1952
Drying Silk at Katsura River
Photograph

Robert Capa
Denmark, 1931
Leon Trotsky
Photograph

Leonard Freed
Harlem, 1967
Photograph

David Seymour
Italy, 1951
Hand game near Gubbio
Photograph



Space:
Minimum 2,000 sq. ft.
The photographs are of various sizes up to 48 x 72 in. and are presented on a three-dimensional chrome structure. Some of the larger photographs are intended for display on the walls. Included is an audio-visual presentation.

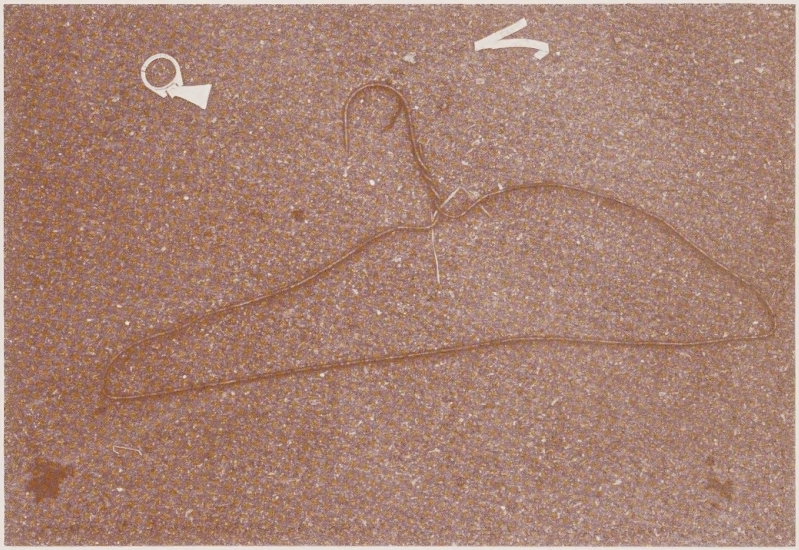
The exhibition will be delivered by truck and installed by the Extension Officer.

Fee:
$375.00

A film is included if requested (see p. 72) at time of booking exhibition.

Flat

Neil Newton
From the series *Flat*
Photograph



This exhibition illustrates Neil Newton's search into the flat plane or flattened object. He has transformed the found form into basic shapes and spatial relationships and thus effects a change in the subject through the very nature of its presentation.

The word "flat" is used very broadly, to include subjects on a single plane or surface as well as the flattened object such as tin cans. Many variations on the theme were explored creating a comprehensive group. If any "meaning" must be read into these images, it should likely be the artist's bewilderment at man's capacity to litter his landscape – for he had no trouble finding subject matter, either in remote countryside or in metropolitan areas.

Lent by the artist.

Space:
35 framed photographs
175 running feet

Weight:
3 crates
150 lbs. each

Fee:
$40.00

Neil Newton
From the series *Flat*
Photograph

Historic Huronia

Frank Royal
Lintel and timbering over entrance to Sainte Marie Among the Hurons
Photograph

This exhibition of photographs depicts three reconstructed historical sites in Huronia, giving a graphic and dramatic view of the area as it was in the seventeenth century.

Most of the photographs are of Sainte Marie Among the Hurons, reconstructed as it was when built by Jesuit missionaries and pioneers over three hundred years ago. This was the first European community in the area now known as Ontario.

Three centuries of navigation and commerce on the Upper Lakes are portrayed through photographs from the Nancy Island Museum and Lighthouse, Wasaga Beach. There are also photographs of the naval and military establishments of Penetanguishene, which have been recreated along a stretch of shoreline on Georgian Bay.

Frank Royal, a photographer of international reputation, expresses through his camera lens the simplicity and character of the historic buildings and the beauty of the artifacts from this past era.

Lent by Walter A. Carveth Ltd., Toronto.

Space:
43 framed photographs
16 x 20 in. and 20 x 50 in.
Introductory panel with text and map of the area
175 running feet

Weight:
3 crates
150 lbs. each

Fee:
$30.00

The Magic World of Childhood

Tony King
Boy walking on beach
Photograph

Pierre Gaudard
Children on doorsteps, Montreal
Photograph

This exhibition reflects the many moods and aspects of childhood through one hundred and eleven black and white photographs and forty-four colour photographs. There is great appeal in the presentation – the magic of make-believe, the excitement of special friendships and secret places, love and the security of belonging, the wild exhilaration of being free, the mystery and fascination of the world of animals and natural things. Antoine Desilets, B. A. King, Freeman Patterson, Paul Reed, Michael Semak, and Pierre Vinet are among the fifty-six Canadian photographers represented.

Lent by the National Film Board, Still Photography Division, Ottawa.

Space:
155 framed photographs
20 x 24 in. and 16 x 20 in.
250 running feet (double hanging)

Weight:
15 fibreglass cases
50 lbs. each

Fee:
$35.00

Many Happy Returns: Northwest Territories

Doug Wilkinson
Eskimo man smoking a pipe, Pelly Bay, N.W.T.
Photograph

Twenty photographers have captured Canada's northland, its resources and its people in a pictorial essay created as a tribute to the Northwest Territories in their Centennial Year (1970).

The one hundred black and white photographs reveal the vastness and beauty of the land; the romance of the days of exploration; the growth of settlement; and the means of transportation which ranges from pack dogs to helicopters and tractor trailers. We see the faces of a people at work – hunting and fishing – and children at school and play.

Among the photographers whose work is presented are Paul Baich, Ted Grant, Terry Pearce, John Reeves and Doug Wilkinson.

Lent by the National Film Board,
Still Photography Division, Ottawa.

Space:
100 framed photographs
16 x 20 in. and 20 x 24 in.
2 introductory panels with text
200 running feet (double hanging)

Weight:
11 fibreglass cases
50 lbs. each

Fee:
$35.00

Visual Transformations:
Ryerson, A Community of Photographers

Bill Morgan
Untitled
Photograph

The exhibition was conceived to encourage photographers at Ryerson Polytechnical Institute towards self-expression as a community beyond the academic context. Work was solicited from students and staff of the Photographic Arts Department. From the original submission of three hundred prints, the five editors culled an exhibition consisting of fifty-one works by seventeen photographers.

Each photographer is represented by three works in order that the viewer may have a richer understanding of the individual's expression. The range of ideas explored balances that of the photographers represented. Photo-silkscreen, silver printing, cyanotype, etching, photomontage, Sabattier and salt printing are illustrated. The photographs present the ability of the artist to express his ideas, his philosophies and his concepts through his medium of photography.

There has been no attempt to create a survey of all the work happening at Ryerson Photographic Arts but to allow this community to define itself photographically.

Catalogue available.

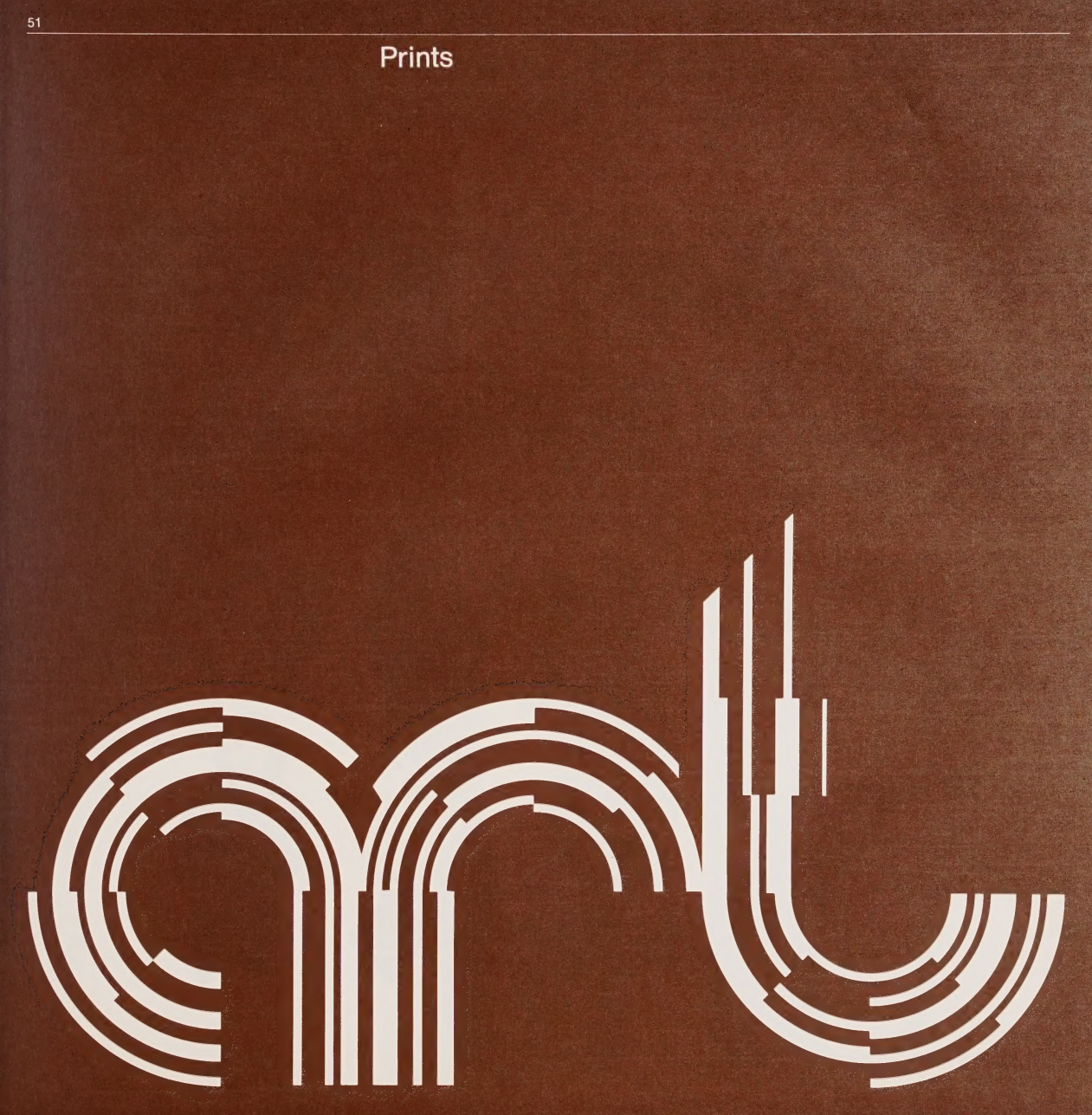
Organized by the Extension Department of the Art Gallery of Ontario in cooperation with Imaginary Time Productions Unlimited.

Space:
51 framed photographs
200 running feet

Weight:
4 crates
150 lbs. each

Fee:
$50.00

Prints



Art of the Canadian Eskimo

Ulayu, Cape Dorset
Winter scene
Stonecut: 24 x 34 in.

In their printmaking the Eskimos reveal themselves. Their isolated hunting existence has given their art a very special form and character, showing us ancient ways of seeing and creating.

Here we see the rolling gait of the polar bear, the sleekness of seals, the great weight of the walrus, the rhythm of a flight of geese, and the Eskimo himself, hunting, fishing, or with his family. Powerful human and animal forms stand out boldly, and in stylized design the artists often reveal their ancient mystical concepts.

Three techniques employed by these printmakers are represented: the stone cut, the stencil, and the engraving. The editions are limited to fifty, and the signature of both the artist and the printmaker appear on each work. The prints in this exhibition are interesting in their variety of technique and location, coming from the Eskimo Co-operatives at Cape Dorset on West Baffin Island; Povungnituk, Quebec; Holman Island and Baker Lake, Northwest Territories.

Lent by the Territorial and Social Development Branch, Department of Indian Affairs and Northern Development, Ottawa.

Space:
40 framed prints
1 panel with map of the region
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$60.00
A film is included if requested (see p. 72)
at time of booking exhibition.

Editions 1

Editions I
Poster

Award winning prints from the Ontario Arts Council's juried printmaking competition, Editions I presents an interesting cross-section of the works of contemporary Ontario artists. Artists were invited by the Arts Council to submit prints in any medium suitable for reproduction including lithography, etching, blockprint, silkscreen and mixed media and to provide sales information suitable for the general public. The competition was open to all artists and printmakers throughout the province and was juried by Pat Martin Bates, Victoria, B.C.; Roy Kiyooka, Vancouver, B.C.; Alvin Balkind, Toronto, Ontario.

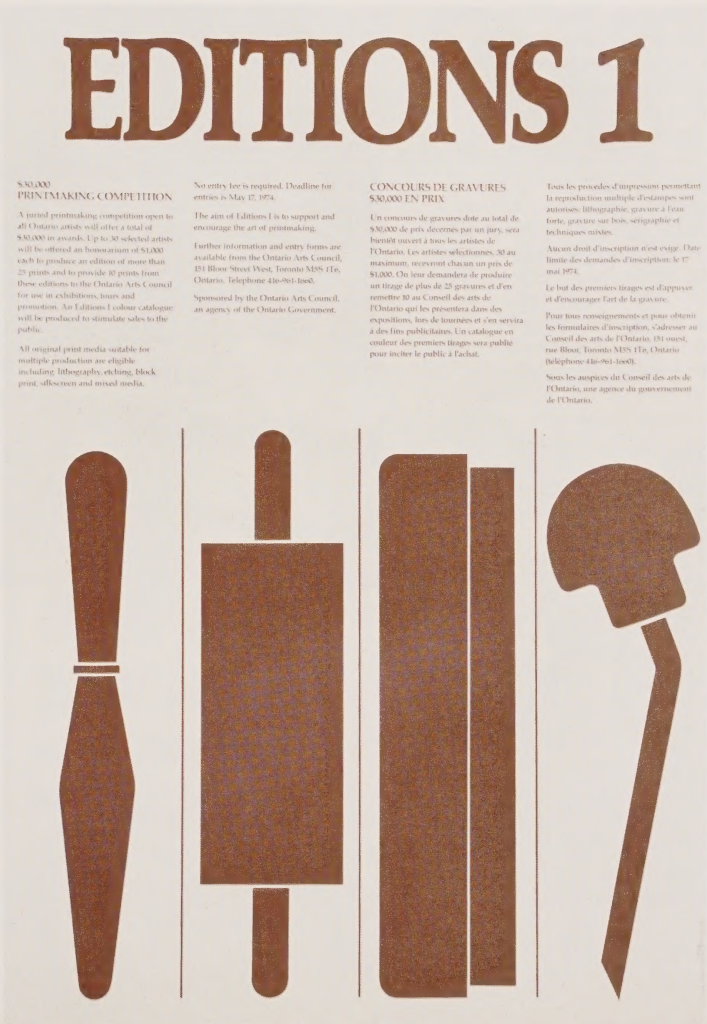
The exhibition is illustrative of the variety in techniques and personal expression among the province's artists.

Lent by the Ontario Arts Council.

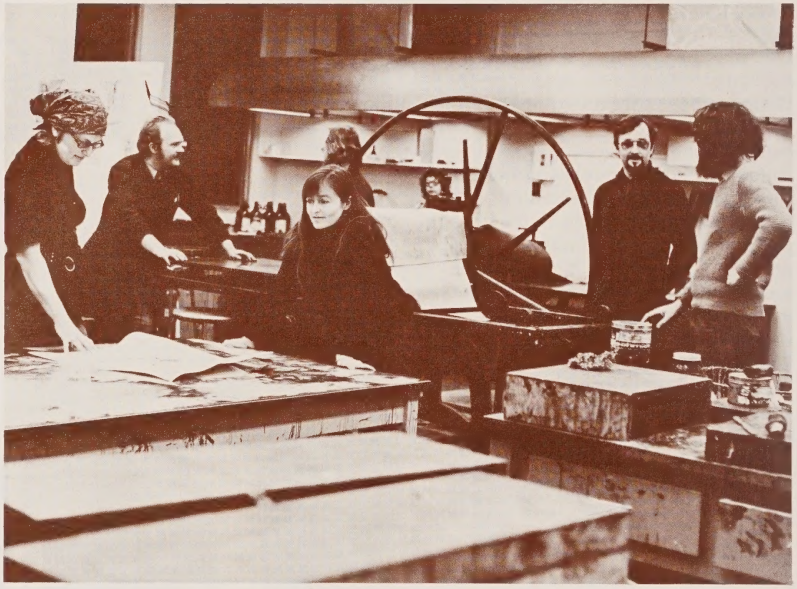
Space:
30 framed prints
200 running feet

Weight:
3 crates
150 lbs. each

Fee:
$60.00


EDITIONS 1
$30,000
PRINTMAKING COMPETITION
A juried printmaking competition open to all Ontario artists will offer a total of $30,000 in awards. Up to 30 selected artists will be offered an honorarium of $1,000 each to produce an edition of more than 25 prints and to provide 10 prints from these editions to the Ontario Arts Council for use in exhibitions, tours and promotion. An Editions I colour catalogue will be produced to stimulate sales to the public.
All original print media suitable for multiple production are eligible including lithography, etching, block print, silkscreen and mixed media.
No entry fee is required. Deadline for entries is May 17, 1974.
The aim of Editions I is to support and encourage the art of printmaking.
Further information and entry forms are available from the Ontario Arts Council, 151 Bloor Street West, Toronto M5S 1T6, Ontario. Telephone 416-961-1660.
Sponsored by the Ontario Arts Council, an agency of the Ontario Government.
CONCOURS DE GRAVURES
$30,000 EN PRIX
Un concours de gravures dote au total de $30,000 de prix décernés par un jury, sera bientôt ouvert à tous les artistes de l'Ontario. Les artistes sélectionnés, 30 au maximum, recevront chacun un prix de $1,000. On leur demandera de produire un tirage de plus de 25 gravures et d'en remettre 10 au Conseil des arts de l'Ontario qui les présentera dans des expositions, lors de tournées et s'en servira à des fins publicitaires. Un catalogue en couleur des premiers tirages sera publié pour inciter le public à l'achat.
Tous les procédés d'impression permettant la reproduction multiple d'estampes sont autorisés: lithographie, gravure à l'eau forte, gravure sur bois, sérigraphie et techniques mixtes.
Aucun droit d'inscription n'est exigé. Date limite des demandes d'inscription: le 17 mai 1974.
Le but des premiers tirages est d'appuyer et d'encourager l'art de la gravure.
Pour tous renseignements et pour obtenir les formulaires d'inscription, s'adresser au Conseil des arts de l'Ontario, 151 ouest, rue Bloor, Toronto M5S 1T6, Ontario (téléphone 416-961-1660).
Sous les auspices du Conseil des arts de l'Ontario, une agence du gouvernement de l'Ontario.

Grafik



Printmakers at Work
Photograph

This exhibition is designed to illustrate how a print is made. The techniques of lithography, silk-screen and etching are explained, with photographs and text, and with some of the tools of the media mounted on display panels.

The exhibition was especially selected to present ten Canadian printmakers working in these three media. All the artists have exhibited widely in Canada, Europe and the United States and some are painters and sculptors as well. The selection of prints shows a variety of techniques and personal expression.

Represented are René Derouin, Velma Foster, Nancy Petry, Shirley Raphael, Deli Sacilotto, Robert Savoie, Robert Venor, Barry Wainwright, Irene Whittome and Anna Wong.

Organized by the Extension Department of the Art Gallery of Ontario and coordinated by Shirley Raphael.

Space:
39 framed prints
5 panels 4 x 4 ft.
slide presentation
175 running feet

Weight:
6 crates
150 lbs. each

Fee:
$60.00
A film is included if requested (see p. 72)
at time of booking exhibition.

Graphics Canada

André Biéler
Loyalist
Relief: 29½ x 22¼ in.

Technology offers new processes and challenges to the graphic artist, and a great variety of printmaking methods and techniques can be seen in this exhibition. These include lithography, etching, linoleum and wood cut, monoprint, engraving, serigraph, colour intaglio and embossed print.

Canadian artists from coast to coast are represented, including Walter Bachinski, Pat Martin Bates, Alistair Bell, André Biéler, David Blackwood, René Derouin, J. Carl Heywood, Eva Landori, Roslyn Swartzman, Barry Wainwright and Hilda Woolnough.

Lent by the Canadian Society of Graphic Arts and the Society of Canadian Painter-Etchers and Engravers.

Space:
49 framed prints
175 running feet

Weight:
4 crates
150 lbs. each

Fee:
$60.00

Open Studio: Portfolios

Richard Sewell
Daumier Jug
Lithograph: 13 x 17 in.

Richard Sewell
Jug with drawing
Silk-screen: 12¾ x 18¾ in.

Open Studio was founded for the purpose of providing a professionally equipped workshop with facilities for etching, silk-screen and lithography. Open Studio operates in three areas: as a school offering classes; as a workshop area for artists; and as a custom printing workshop. This is an unique situation in that it is the only graphic workshop in Canada offering all three graphic mediums, and combining a student-professional relationship.

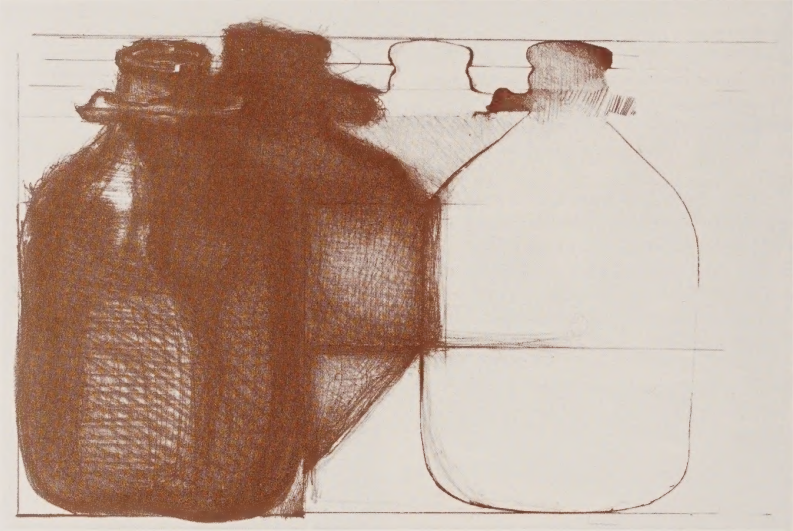
This exhibition presents the serial aspect of graphic art in prints by nine young Toronto artists who have used the Open Studio workshop. Each artist has submitted two or more prints, either in suite or portfolio format which gives different views of the same profile, and reveals the technique, theme, humour and intentions of the artist. Artists represented are: Kim Andrews, J. Boughner, Alex Cameron, Judy Gouin, Barbara Hall, Nikollette Jakovac, Harley Morden, Richard Sewell and James Spencer.

Organized by the Extension Department in cooperation with the Open Studio, Toronto.

Space:
30 framed prints
150 running feet

Weight:
2 crates
150 lbs. each

Fee:
$50.00



Richard Sewell
Jug Line
Silk-screen: 27 x 20 in.

Pages from my Notebook:
An artist's visual diary

Carl Heywood
Dürer's Alley
Screen print: 18 x 22 in.

Most artists keep a sketchbook; many also keep a diary or journal. Some of our most fascinating insights into the lives of men like Delacroix, da Vinci and Van Gogh have been through their notebooks.

A notebook is usually a place to record fragments of thoughts, ideas and impressions; very personal, always informal; there is no necessity to harmonize the thoughts of today with those of yesterday. It is enough to make a note of things as they occur to us or pass us by.

As far back as he can remember, Carl Heywood has been fascinated with this intimate quality of notebooks. His earliest impulses toward the visual arts were the half written, half drawn notebooks of Leonardo da Vinci. He has himself six thick volumes of his own verbal and visual jottings.

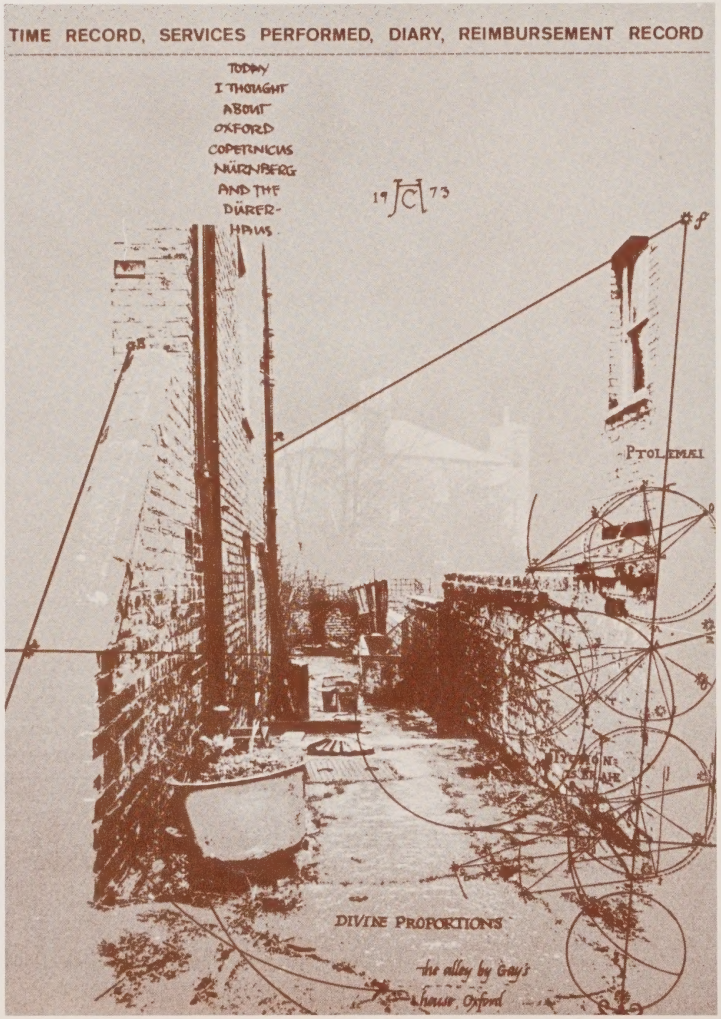
This exhibition is a selection of enlarged and organized visual extracts from his own record books of events and thoughts presented as a doorway into the workings of one artist's mind.

Lent by the artist.

Space:
12 framed prints
60 running feet

Weight:
1 crate
150 lbs.

Fee:
$45.00


TIME RECORD, SERVICES PERFORMED, DIARY, REIMBURSEMENT RECORD
TODAY I THOUGHT ABOUT OXFORD COPERNICUS NÜRNBERG AND THE DÜRER-HAUS
19 JC 73
PTOLEMAI
DIVINE PROPORTIONS
the alley by Gay's House, Oxford

Prints from New Zealand

This exhibition offers a wide variety of printing techniques, including etching, lithography, woodcuts and silk-screen. The twenty-five New Zealand artists represented have won international recognition and this collection provides an opportunity to see work which is not often shown on this continent. The exhibition was assembled through the joint cooperation of the Print Council of New Zealand, the Queen Elizabeth II Arts Council of New Zealand and the Ministry of Foreign Affairs.

Lent by the New Zealand Ministry of Foreign Affairs.

Space:
25 framed prints
125 running feet

Weight:
2 crates
150 lbs. each

Fee:
$40.00

Juliet Peter
Fern Complex
Lithograph

Prints from the Lithography Workshop, Nova Scotia College of Art and Design

The Lithography Workshop of the Nova Scotia College of Art and Design operates as a professional facility for the production of limited edition lithographs. Students of printmaking from the College work with the Master Printer making prints for visiting artists. The facilities of the Workshop can be contracted at a reasonable rate or the Workshop will cooperate with the artist's dealer to publish editions.

This exhibition provides a sample of contracted and published editions from 1972 through 1974 including works by Les Levine, Jack Chambers, Emmett Williams, Douglas Huebler, Garry Kennedy, Roger Welch and Bruce Parsons.

Catalogue available.

Space:
25 framed prints
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$60.00

Jack Chambers
Diego Sleeping, II
Lithograph: 21 x 26 in.

Douglas Huebler
Location Piece #25
Lithograph: 24 x 24 in.

Location Piece #25
Rome

On March 23, 1973 the artist used a postcard of the Fountain of Trevi to locate the exact point from which the photograph on the postcard had been made. From that location he intended to make a photograph that would be at least as interesting as the original but, as the lens of his camera lacked the capacity to include the entire scene, he was obliged to make six photographs: sections of those were used to form the composite photograph that is reproduced as an aspect of this work.

As reproduction of the postcard itself is forbidden by law its inclusion as another aspect of this work will be in the form of an "original" attached to this print in the box on the right.

The owner of this print must complete its design by mailing his, or her address to the artist whereupon the postcard will be mailed from Rome and, upon its receipt, attached as stated. It will then join with the above reproduction and this statement to constitute the final form of this piece.

April, 1973

Douglas Huebler
6 South Park Street
Bradford, Massachusetts 01830

Tibetan Prints

Artist unknown
Amitayus
Woodblock print

It is not known exactly when printing was introduced by the Chinese, but by the seventeenth century it had become an important activity of the Tibetan monks. Tibetan printing is accomplished almost entirely by means of woodblocks, and in the large monasteries the work is usually produced to order, the client supplying his own paper and ink. Although the images are created by monks of varying talent and are usually copies of older images, inspired artists have created masterpieces in every age.

Tibetan culture is essentially monastic, and even among the laity, religion is the strongest influence in life. The monasteries, which are generally much larger than the villages, are centres not only of religion but of trade, culture and social life. The monks make up one fourth of the male population, and each lives according to his means, earning his livelihood by performing religious ceremonies in the homes, by astrology, trading, painting and printing. Symbolism is all-important in the arts of the far east and a print is not created as a decorative item but represents an idea or a known symbol of the culture which produced it.

Such are these prints, which depict legends, prayer wheels, charms to ward off accidents and other evils, gurus, heroes and deities, as well as Buddhas and Bodhisattvas with hands and fingers in ritual pose. They are reproductions in an ancient style of subject matter which has been perpetuated through the ages. Each print is accompanied by a descriptive narrative.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
35 framed woodblock prints
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$35.00
A film is included if requested (see p. 72) at time of booking exhibition.

Reproductions

Allegories and Visions

The Fantastic Art of Hieronymus Bosch, 1450-1516

The paintings of Hieronymus Bosch have an interest which is not only restricted to aesthetic appreciation but is of special significance for the public of our time. Modern man is inclined to see in them such close and intrinsic relations to his own ideas that he often looks at these works in the same way that he looks at contemporary art. Yet the artist who created them lived at the end of the Middle Ages, in a spiritual climate quite different from that of our time – an era of transition and spiritual disintegration.

We see Bosch not only as a master painter, but as an artist of transcendental vision who in his fantastic, unique work gives us insight into man's inner life. Apart from his strange sensibility, his technical genius establishes him indisputably among the masters of all times. His imagination is inexhaustable – the result is a fascinating world of monstrous formations, full of wit and surprises, double and triple meanings, and the eternal magic of illusive ideas.

Presented in this exhibition on panels are reproductions of Bosch's paintings – his allegories and visions, including the great triptych from the Prado Museum, Madrid, *The Garden of Earthly Delights,* as well as *The Nativity, Christ Crowned with Thorns, The Hay Wain, The Temptation of St. Anthony* and the popular mediaeval allegory *The Ship of Fools;* also, one panel of the drawings and engravings. Ten of the panels include text on the artist, his work, and his era.

An added feature is a full-size reproduction of *The Garden of Earthly Delights* presented in a special enclosure (7 x 9 ft.).

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
100 reproductions on 24 panels
each 30 x 40 in.
250 running feet

Weight:
4 crates
175 lbs. each

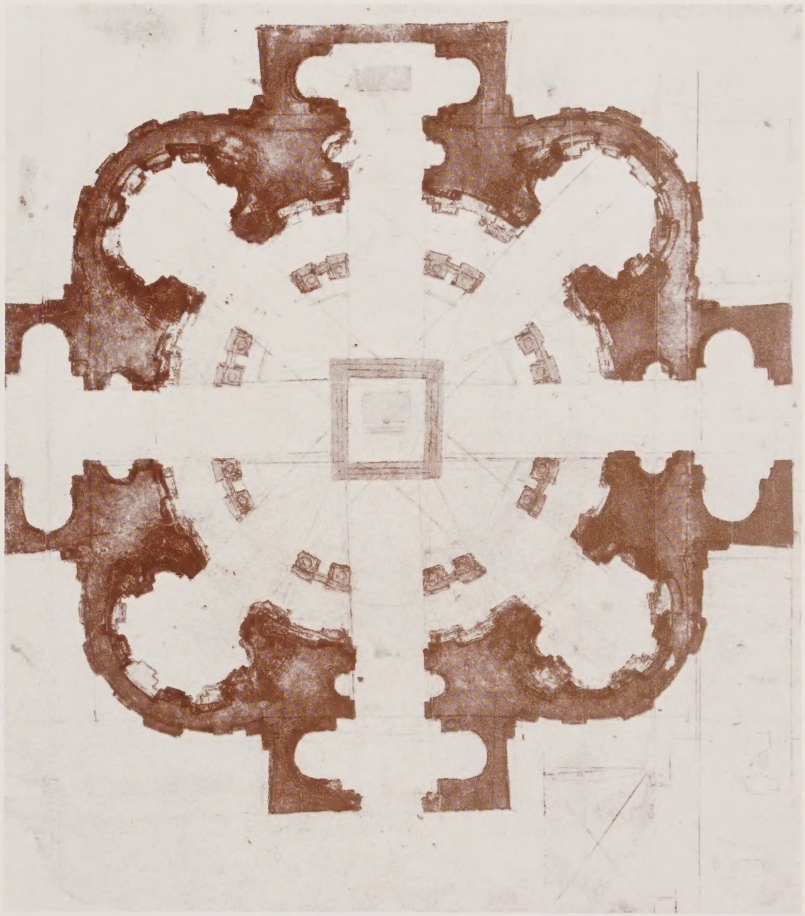
Fee:
$40.00
A film is included if requested (see p. 72) at time of booking exhibition.

Hieronymus Bosch
St. John at Patmos
Oil: 24⅜ x 16⅛ in.
Collection: Kaiser Friedrich Museum, Berlin

Drawings of Michelangelo 1475-1564

Reproductions

Michelangelo
Plan for San Giovanni Dei Fiorentini (Recto)
Black crayon, pen and wash
Collection: Casa Buonarroti, Florence
Facsimile reproduction



Only a selection of the drawings executed by Michelangelo have come down to us. This collection of facsimile reproductions of his drawings is a selection from the most characteristic and beautiful drawings by the master, from his youth to his old age.

Included in this exhibition are architectural studies for San Lorenzo, Florence; the Laurentian Library, Florence; San Giovanni dei Fiorentini, Florence; and the Dome of St. Peter's Cathedral in Rome; figure studies for the paintings: *The Resurrection of Christ, The Last Judgement, The Annunciation* and *The Crucifixion,* and studies for *The Battle of Cascius,* the Tomb of St. Julius II and the Sistine Chapel Ceiling.

Some of the drawings show both the recto and the verso revealing the watermarks and the quality of the paper, and several have notes in the master's handwriting.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
82 facsimile reproductions in 55 frames
24 x 32 in. and 24 x 18 in.
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$30.00

Eisenstein Drawings:
From Theatre to Film

Sergei Mikhailovich Eisenstein
Tsar Ivan speaks at Assumption Cathedral
(drawing for Ivan the Terrible)
Facsimile reproduction

The eighty drawings in this exhibition reveal another side to the genius of Sergei Eisenstein (1898-1948), who is most universally renowned for his achievements in Soviet cinema as filmmaker and film-teacher. These drawings illuminate his personal "shorthand" and precise insight into theatrical characterization and design. Also represented are his youthful reminiscences of 1917, social commentaries, satirical visual impressions of travels in Mexico in the 1930s, and the energetic graphic realizations of ideas and scenes for the last epic film, *Ivan the Terrible* — part I and II, 1944-1948.

The drawings have been selected from facsimile editions published by The Association of Film-Makers of the U.S.S.R., and are reproduced in polychrome phototype technique by Leningrad Ivan Fedoroz Press. A film on Sergei Mikhailovich Eisenstein is included.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
80 framed facsimile drawings
200 running feet

Weight:
4 crates
100 lbs. each

Fee:
$40.00

Italian Master Drawings
15th - 18th Century

Drawings provide one of the foundations for an understanding of painting, and complete appreciation of a master's painting is often impossible without knowledge of his studies. In these facsimiles, covering four centuries, we have a fascinating glimpse of the works of several Italian Masters, including Botticelli, Bernini, Barocci, Carracci, Piero di Cosimo, Canaletto, Donatello, Andrea del Sarto, Leonardo da Vinci, Guardi, Pisanello, Michelangelo, Mantegna, Raphael, Tintoretto, Tiepolo and Verrocchio.

The drawings represent portraiture, allegorical or religious subjects as well as landscapes. Some are studies from the model or details from compositions, others are random sketch book notes for future use or drawings that bear no relation to any painting, actual or projected, and were simply the result of the irresistible impulse to create.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
43 framed facsimile reproductions,
24 x 18 in.
150 running feet

Weight:
2 crates
150 lbs. each

Fee:
$25.00
A film is included if requested (see p. 72) at time of booking exhibition.

Verrocchio
Head of an Angel
Drawing
Collection: Uffizi Gallery, Florence
Facsimile reproduction

Spirits and Ancestors
The Sculpture of West Africa

The sculpture of West Africa reflects the philosophy that life is energy or force, and is largely devoted to providing means whereby the spirits and the gods are brought into the midst of the living. Forms are usually conceptual, highly stylized or freely abstracted in order to represent inner energy rather than visual reality.

African sculpture also reflects the importance of tradition in maintaining the basic requirements of life, especially security and continuity. Most sculpture was created for specific purposes and holds definite meaning in its use; in order for it to be understood, artists followed traditional design established through long usage. Ancestor worship and animistic beliefs are sources of inspiration for the carvings and masks used in rituals and dances. It is this aspect of West African sculpture which is presented in the exhibition.

The sculpture of five West African countries, Nigeria, Cameroon, Gabon, the Ivory Coast and the Congo, is presented through reproductions, slides, films and taped music. Also included are photographs, maps and explanatory text on the people of these countries. Some original work is offered (see: Fee).

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Royal Ontario Museum, Ethnology Department.

Space:
25 panels 28 x 40 in.
Slide presentation and taped music
175 running feet

Baule
Portrait Mask, Ivory Coast
Bookplate
Collection: Royal Ontario Museum,
Department of Ethnology

Weight:
4 crates
120 lbs. each

Fee:
$55.00
Two films are included if requested (see p. 72) at time of booking exhibition.

Les Très Riches Heures du Duc de Berry
Illuminated Manuscripts – 15th Century

Limbourg Brothers
Psalm CXXXVII
Illuminated manuscript
Facsimile reproduction

The Book of Hours of Jean, Duke of Berry, is the most famous illuminated manuscript and also one of the most beautiful examples of Late Gothic style.

A 'book of hours' was intended for private devotion and was divided according to the eight hours of the day when prayers were recited. It also included everyday scenes from the courtly and rural life of the time, making the Très Riches Heures a microcosm of mediaeval life. The luxurious miniatures and decorated text (the original book consists of two hundred and six vellum sheets) were painstakingly hand-drawn in the opening years of the fifteenth century by the Limbourg brothers, who were painters to the court of the Duke of Berry, brother of King Charles V of France.

The illustrations duplicate the exact size of the miniatures, as well as their minute perfection and exquisite jewelled tones. An explanatory panel of text accompanies the exhibition.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
50 facsimile reproductions
in 30 frames 18 x 24 in.
From *The Très Riches Heures of Jean, Duke of Berry* published by George Braziller, New York
120 running feet

Weight:
2 crates
100 lbs. each

Fee:
$25.00

Victor Vasarely

Victor Vasarely
Corpuscular Kinetics
Bookplate

Victor Vasarely, born in Hungary in 1908 and long domiciled in Paris, is now recognized as the initial innovator of Op Art and Kinetics. He first began working in commercial art and only became a full-time artist-painter in 1944 when he was able to satisfy his own convictions.

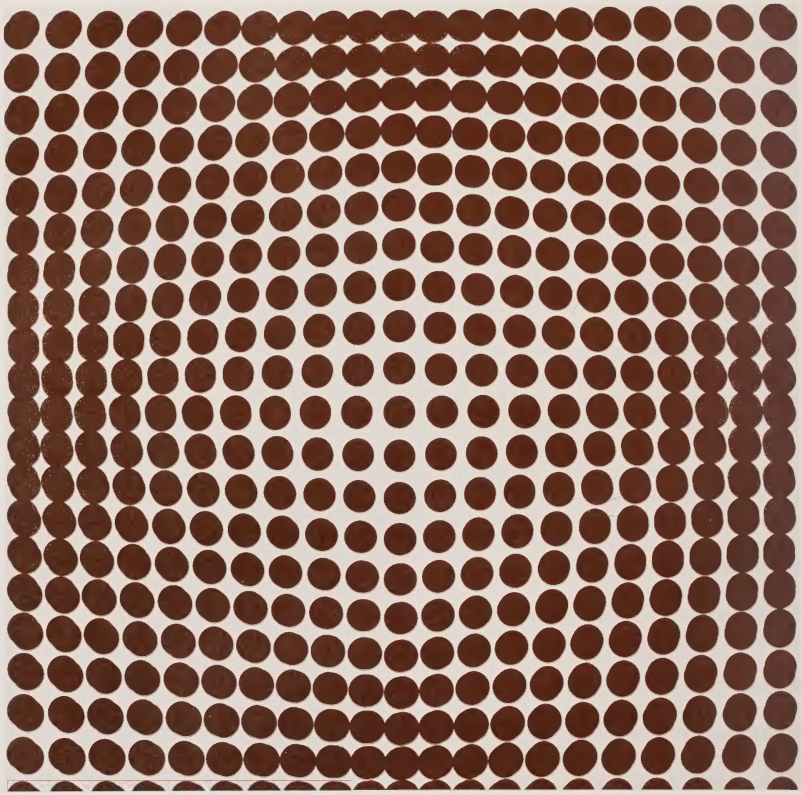
Vasarely seeks to modify society through art and art through society. Therefore, it is vital for him that his world of forms be universally intelligible. He eliminates the thematic element in order to set free these forms to be experienced spontaneously. Vasarely's intentions are directed towards basic perceptual ability and lie beyond the experience of history, taste or connoisseurship. A great richness of invention appears in his structures in which the special arrangement of the elements produces that characteristic, irritating and finally appealing vibration. He does not consider forms and colour separately, but as a form-colour whole which has become a plastic unity, and believes "every form is a substratum of colour, every colour the attribute of a form."

This exhibition presents Vasarely's philosophies in two and three dimensional book-plate reproductions which follow his essential periods of development: Denfert, Belle-Isle, Crystal, Kinetics, White-Black, Plastic Unity (Planetary Folklore).

The artist's own written commentary accompanies the works and helps us follow his intentions.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
40 panels 32 x 36 in.
175 running feet



Weight:
5 crates
150 lbs. each

Fee:
$40.00

Andrew Wyeth

Andrew Wyeth
Maga's Daughter, 1966
Tempera: 27½ x 31 in.
Bookplate
Collection: Mrs. Andrew Wyeth

"I think one's art goes as far and as deep as one's love goes. I see no reason for painting but that. If I have anything to offer, it is my emotional contact with the place where I live and the people I do." Andrew Wyeth.

Reproductions of one hundred and three paintings by the foremost American realist include *Brown Swiss, The Young Patriot* and *Christina's World*. Cushing, Maine, where the artist spends long summers, and Chadds Ford, Pennsylvania, are Wyeth's homegrounds, and the inspiration of all his paintings. Familiar landscapes and the faces of his family, friends and neighbours appear and reappear throughout his work. Simple pleasures, country people, solitude, the unexpected beauty of the commonplace, nature serene and inviolate, the quietude of the country – this is the repertory of Andrew Wyeth which evokes an anti-materialist image of America. He conveys his message with a personal accent which gives an alluring privacy to his art, a quality as rare as it is prized in our overpublic age.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
103 reproductions from *Andrew Wyeth* published by Houghton Mifflin Company, Boston. 41 panels 3 x 3 ft., 250 running feet

Weight:
175 lbs. each, 4 crates

Fee:
$40.00

A film is included if requested (see p. 72) at time of booking exhibition.

Films available to complement extension exhibitions

Films are available without charge to complement the following exhibitions:

Allegories and Visions:
"The Garden of Earthly Delights"

Art of the Canadian Eskimo:
"Eskimo Art: Kenojuak"

The Concerned Photographer:
"The Time Machine"

Eisenstein Drawings:
"Eisenstein – Director" (1949)

Grafik:
"Encre"

Italian Master Drawings:
"Some Drawing Techniques"

Spirits and Ancestors:
"The Ancient African"
"African Craftsman: The Ashanti"

Tibetan Prints:
"Sacred Art of Tibet"
"Flow of Zen"

Andrew Wyeth:
"The World of Andrew Wyeth"

If you wish to borrow any of these films, please request them at the time of booking the exhibition, by contacting:

Audio-Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 361-0414

Programme sources

Crafts
Requests for exhibitions of crafts should be directed to:

Canadian Guild of Crafts (Ontario)
29 Prince Arthur Avenue
Toronto, Canada M5R 1B2
Tel: (416) 921-4272
Attention:
Paul Bennett, Executive Director

Ontario Craft Foundation
559 Jarvis Street
Toronto, Canada M4Y 2J1
Tel: (416) 923-7321
Attention: Mrs. Elizabeth Dingman, Administrative Director

Dance, Drama, Mime, Music
Programmes especially designed for presentation in schools (kindergarten to Grade 13). For information contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Canada M5S 1V5
Tel: (416) 920-9100
Attention: Mary Carr, Administrator

Film
For catalogues listing films on art, and for help with programmes, single screenings, series or festivals and for information on the rental of films other than those provided by the Art Gallery of Ontario, contact:

Your community film library
Your local library

The Canadian Centre for Films on Art
P.O. Box 8457
Ottawa, Canada K1G 3H8
Tel: (613) 992-1868
Attention: Dorothy Macpherson, Director

The Canadian Film Institute
1762 Carling Avenue
Ottawa, Canada K2A 2H7
Tel: (613) 729-6193
Attention: Barbara Pugliese, Supervisor of Film Library

Canadian Film-Makers Distribution Centre
406 Jarvis Street
Toronto, Canada M4Y 2G6
Tel: (416) 921-2259
Attention: Frederik Manter

Music
For assistance in arranging concert series, music recitals or individual programmes, contact:

National Concert Bureau
Edward Johnson Building
Faculty of Music
University of Toronto
Toronto, Canada M5S 1A1
Tel: (416) 928-3751
Attention: Mrs Edith Binnie, Publicity and Concerts Officer

Concerts and Artists Program
Ontario Arts Council
151 Bloor Street West, Suite 540
Toronto, Canada M5S 1T6
Tel: (416) 961-1660
Attention: James Norcop, Director

Poetry Readings
For suggested readings by Canadian poets, contact:
League of Canadian Poets
106 Avenue Road
Toronto, Canada M5R 2H3
Tel: (416) 924-9719
Attention:
Gerald Lampert, Coordinating Director

Puppets
Information on puppets available for exhibition can be obtained from:

Ontario Puppetry Association
10 Skyview Crescent
Willowdale, Canada M2J 1B8
Tel: (416) 445-2025
Attention:
Kenneth B. McKay, Executive Secretary

Slides
For catalogues of slides which may be borrowed or purchased, contact:

Audio-Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 361-0414

Video
For loans and/or servicing of equipment and technical advice, contact:
Ontario Educational Communications Authority
Canada Square
2180 Yonge Street
Toronto, Canada M4S 2C1
Tel: (416) 487-1371
Attention: Don Kelly

Calendar
1974–1975

1974

January

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August

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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

September

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

October

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

November

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

December

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Booking form

Please complete and forward form by return mail to:

Scheduling Manager
Extension Department
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 863-9309

Due to the increasing demand for exhibitions we are obliged to limit the number to seven per centre. Please list here the exhibitions you would like to book, with alternate choices.

1.

2.

3.

4.

5.

6.

7.

Alternate Choices

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario, Extension Department.

Name of organization

Mailing Address Tel:

Shipping Address

Person Responsible Tel:

Signature Date

Agreement Form

Artists with their Work: Ceramics, graphics, painting and drawing, photography, sculpture and textiles

Please complete and forward form by return mail to:
Art Gallery of Ontario
Extension Department
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 863-9309

Organized by the Art Gallery of Ontario, Extension Department, in cooperation with the artists.

Centre

Address Tel

Name of person to contact Tel

Requests

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

1 **The Exhibiting Centre** agrees to undertake the following and inform the Art Gallery of Ontario, Extension Department, of all arrangements:

(a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 7 days). If requesting more than one artist or the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.

(b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail", (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.

(c) Payment of costs for:
(i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
(ii) catalogues and publicity releases.

(d) To be responsible for items forming the exhibition, from the time the exhibition is received by the exhibiting centre until it relinquishes control.

Continued next page

Agreement Form

If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from the Extension Department.

When completed by all parties concerned, a copy will be mailed to you for your files.

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature) Date

The artist agrees to be present on the days specified for an honorarium of

Artist (signature) Date

Art Gallery of Ontario (signature) Date

2 **The Artist** agrees to undertake the following:

(a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).

(b) lend a work or works as requested for a period of three to four weeks. Such period to be agreed on with the exhibiting centre.

(c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.

(d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1(b).

3 **The Art Gallery of Ontario** agrees to undertake the following:

(a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum load: 20 ft./ van).

(b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).

(c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.

(d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

Agreement Form

Artists with their Work: Film

Please complete and forward by return mail to:

Art Gallery of Ontario
Extension Department
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 863-9309

Organized by the Art Gallery of Ontario, Extension Department, in cooperation with the filmmakers.

Information on the films used in this programme will be sent on request. The Extension Department will confirm arrangements with the centre, in writing, at the earliest opportunity.

When completed by all parties concerned, a copy will be mailed to you for your files.

1 **The Exhibiting Centre** agrees to provide suitable facilities, a trained projectionist and to provide accommodation and living expenses for the filmmaker.
If the filmmaker is expected to give press interviews, lectures, etc., it must be stated in this agreement.

2 **The Filmmaker** agrees to be present in the community for a period agreed upon with the exhibiting centre.

3 **The Art Gallery of Ontario** agrees to pay transportation costs, film rental and an honorarium to the filmmaker.

Centre

Address

Name of person to contact — Tel:

Requests

Filmmaker

To be present in the community: Date

Time: From — to

Film preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From — to

Projection facilities: 35mm — 16mm — Super 8

Complementary Programming Planned

Workshop

Seminar — Lecture

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature) — Date

The filmmaker agrees to be present on the days specified for an honorarium of

Filmmaker (signature) — Date

Art Gallery of Ontario (signature) — Date

Design: Gottschalk + Ash Ltd.